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"Avoid artificial neckties. If you cannot tie one yourself, learn. Who that gave the matter his serious consideration would consent to wear a stiff board on his bosom, carefully made to look like folded cloth, and with a pin stuck in that does no good, and is only there for appearance? Yet I believe many of the heathen do wear such things. If you have a pin that you want to wear, by all means wear it; only choose for its display a necktie whose structure requires it, and not one where it does no good whatever. Then as to gloves, if you want to keep your hands warm or clean, wear them; if not, don't. If, however, you prefer to belong to the unthinking herd, by all means wear them whenever you think fashion dictates; wear them on a hot day in summer and spoil a pair every time you put them on."

"THE CENTURY" CONDEMNS CESNOLA.

It is now just two years since THE ART AMATEUR, in August, 1880, disclosed the fact that numerous objects in the Cesnola Collection of Cypriote antiquities had been repaired or restored in such a manner as materially to diminish their value. In the current (August) number of The Century Magazine ten editorial pages are devoted to a thorough, impartial and conclusive review of the long and bitter controversy provoked by Mr. Feuadent's charges. The Century writer does not undertake to defend either side, but assumes the rôle of an investigator and judge, remarking with great justice:

"The public is not interested in 'catching' Messrs. Feuadent and Cook, on the one hand, or General di Cesnola on the other. What is desired is a knowledge of the Director's treatment of the entire Cesnola Collection; of his trustworthiness as the historian and guardian of that collection; and of his ability to 'direct' faithfully and intelligently a great public museum of art. . . . This magazine, we respectfully submit, has a special right to criticise and to censure in the interests of truth and fairness; but we do so with the greatest reluctance, and not without waiting long to find whether the Trustees would not show some disposition to see things as they are. Last autumn we obtained permission to photograph objects in the Cesnola collection to illustrate Mrs. Mitchell's history of antique sculpture, now appearing in these pages. After the photographs had been taken, our Art Department received a letter from Mr. Savage, who was no longer connected with the institution, saying that four of these objects contained five restorations, more or less serious. Word was sent to Mrs. Mitchell, who had gone abroad to continue, near the British and Berlin Museums, the preparation of her essays. In acknowledging to us the copy sent her of Mr. Savage's letter, Mrs. Mitchell says: 'I cannot tell you how little surprised I was by its contents. When in New York I attempted to gain some information as to some of the pieces—where they came from? temple? tomb? how they stood, etc., etc., all questions of vital importance. * * * It was always in vain. * * * Besides, I felt unhappy myself in studying the stainless collection, so monotonous in its whiteness, for objects which had lain centuries under the earth, and many a time came home distressed with uncertainties which I do not feel anywhere else. I hope that Cesnola will be made to feel the great wrong he has done science and the American people in thus imposing upon them patched-up restorations of homeless figures.'"

The following is The Century editor's summary of the results of his personal investigations:

"It appears that in the Cesnola collection of stone antiquities there are innumerable repairs, most of them probably correct, but others of doubtful propriety; that there are in the same collection numerous restorations, some of the latter being serious and unwarrantable and others probably unimportant if explicitly acknowledged—though it would doubtless have been wiser to make no restorations whatever in such a unique series, at least until each object had been fully studied by archaeologists, and definitely assigned to its proper date and locality. But it appears, moreover, that all points of juncture and all restorations have been hidden from the eye; that when plaster has been inserted, it is treated in some way both as to superficial texture and color so as to resemble antique stone; that notwithstanding all that has been said on the subject since August, 1880, not one object in the collection has a card upon it announcing a repair or a restoration; that the public has no means of finding out what objects are restored; that these numerous restorations have been only accidentally discovered by the public—after it had been indignantly denied that there were more than two in the entire collection of stone objects; that, even if General di Cesnola were not responsible for any other restoration beside that of statue 39, it is undeniably true that, after having his attention called to the matter by the public charges so long ago as August, 1880, and after having pledged his own word as to the purity of the collection, and having permitted the examining committee, his first assistant and the Trustees to pledge their honor as to the unrestored condition of the entire collection, he has continued to exhibit a number of restored objects, and has permitted photographs to be sold of such objects in the Museum, and to be made for illustration in The Century Magazine, without any information being given by him that they were so restored. We find also, that the testimony goes to show that all the restorations in stone objects made both in Fourteenth street and in the present building were, in fact, made under Di Cesnola's authority, and mainly in his presence. It appears, furthermore, that he has made different statements, at different times, with regard to the places from which the objects were obtained, attributing them at one time to a tomb, at another to a temple, now to one ancient city, and now to another; and that this has so frequently been the case as to cast a suspicion upon all his ascriptions of localities, and all his assertions as to the original condition of objects."

An important letter from Mr. Savage to the editor of The Century throws some new

and interesting light on General di Cesnola's reckless conduct in this regard:

"General di Cesnola in his 'Cyprus,' p. 94, describes six terracotta statuettes found by him together in one grave, forming a procession. In Handbook No. 2, published three years and a half later than the 'Cyprus,' this procession has grown from six figures to nine, and the heart of the funeral in its new arrangement, namely, the figure of a woman stretched out on a bier with a cow's mask covering her face, is not mentioned in the earlier description. (See Handbook 2, p. 42, No. 265.) That the additional figures were not members of the procession at the time when the book 'Cyprus' was written, is made plain by the way in which the description excludes by implication, all others than those mentioned. So also in Doell's illustrated catalogue of the first Cesnola Collection (published 1873) in which the procession is engraved, only six figures appear, the same as those described four years later in the 'Cyprus.' This series of terra-cottas was arranged in its present order by General di Cesnola himself in my presence."

As to General di Cesnola's untrustworthiness in regard to questions of locality, Mr. Savage farther says:

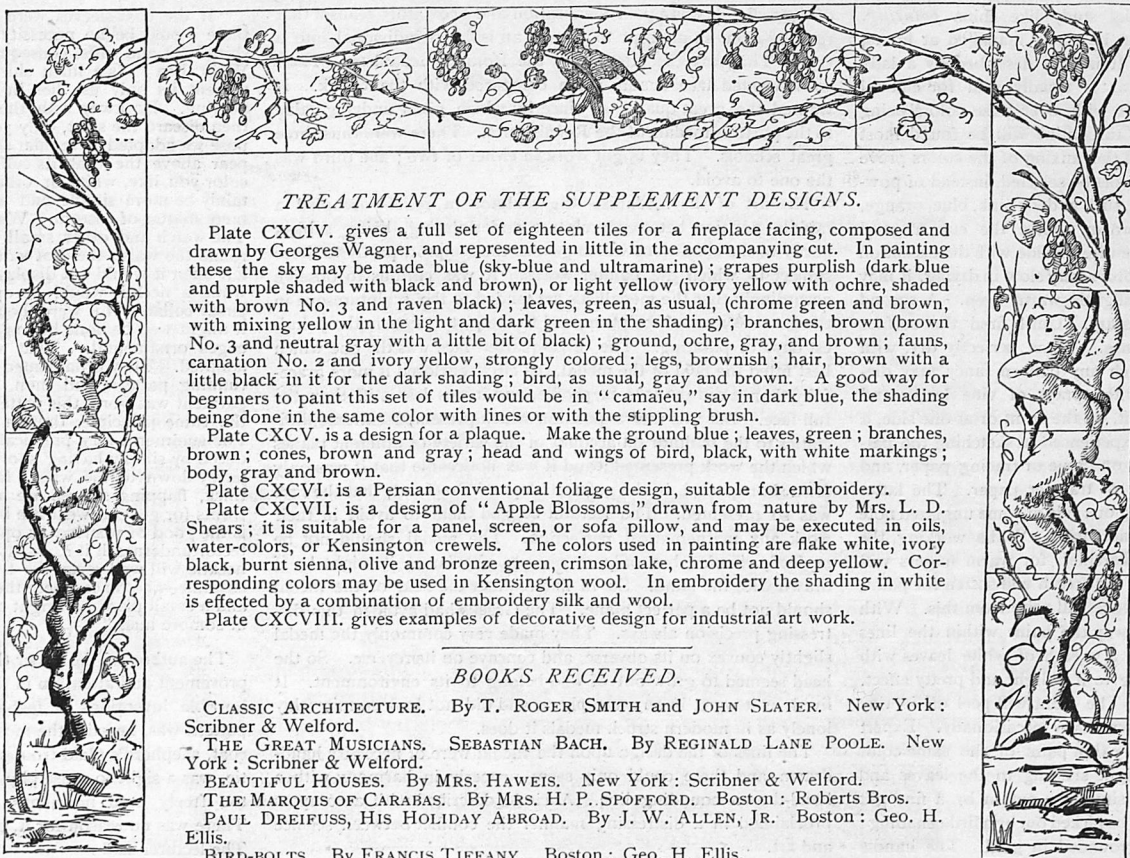
"I have examined the 'Cyprus' (published 1877) specially with a view to this question, also an article in Harper's Monthly Magazine, July, 1872, also a paper by General di Cesnola laid before the Turin Academy of Sciences, January, 1871 ('Atti' of the Academy, vol. 6, p. 554), also Metropolitan Museum Handbooks 2 and 3 (published 1880), and I find that this portion of General di Cesnola's archaeological labors is in shocking confusion. This examination of several publications authorized by him shows that it would be a service to students of ancient art to place before them the many and striking proofs of the following thesis: General di Cesnola's statements of the places where he found his antiquities are full of contradictions; must be used only after careful comparison with one another; the results thus painfully sifted out will always be uncertain, where there are no statements of other explorers to confirm them."

Considering General di Cesnola as an individual, the Century editor says, referring to the Cypriote collection:

"He was just the man to extract this antique loot from the Sultan's domains; he did it by methods of which a full and naive account is furnished in his own work on 'Cyprus.' But those who read that book carefully will, we think, conclude with us that while General di Cesnola was undoubtedly the man to get the collection, he was not the man to take care of it; and that, least of all, has he the scholarly equipment, strict conscientiousness, accuracy, and artistic taste necessary for Director of a great Art museum. He has treated his statues like a dragoon, or, rather, let us say, like a martinet; he has brushed, touched, and patched them up to make a good appearance on parade—probably without at first fully realizing the harm he was doing. But, most melancholy of all, after doing it he has denied it, and even after the fullest private and public exposure, he has been sustained in his denials by gentlemen whose indorsement should be the amplest guarantee for the scrupulous fidelity of the official whom they publicly sustain and honor."

"General di Cesnola was, we suppose, placed in charge of the whole Museum primarily because it was thought necessary to employ him to put together the fragmentary collection which had been bought from him; because, furthermore, of his executive ability, and probably also because of the éclat of the name of the discoverer of the Cesnola Collection. In his highly responsible and entirely novel position, a position for which his whole career had completely unfitted him, on the æsthetic side, it is not strange that he should have proved a failure. Through his conduct, and the conduct of those who have generously, though mistakenly, thought it necessary to make his cause one with that of the institution, the Museum has been brought into conspicuous and lamentable disrepute."

In a word, the verdict of The Century is that there are "serious and unwarrantable" restorations in the Cypriote collection, and that Di Cesnola himself is "a failure," through whom "the Museum has been brought into conspicuous and lamentable disrepute." And such, we are satisfied, will be the result of every thorough, intelligent, and disinterested investigation of the matter. It is to be hoped that the Trustees of the Museum have defiled themselves sufficiently with Italian pitch, and will wash their hands as soon as possible.



TREATMENT OF THE SUPPLEMENT DESIGNS.

Plate CXCIV. gives a full set of eighteen tiles for a fireplace facing, composed and drawn by Georges Wagner, and represented in little in the accompanying cut. In painting these the sky may be made blue (sky-blue and ultramarine); grapes purplish (dark blue and purple shaded with black and brown); or light yellow (ivory yellow with ochre, shaded with brown No. 3 and raven black); leaves, green, as usual, (chrome green and brown, with mixing yellow in the light and dark green in the shading); branches, brown (brown No. 3 and neutral gray with a little bit of black); ground, ochre, gray, and brown; fauns, carnation No. 2 and ivory yellow, strongly colored; legs, brownish; hair, brown with a little black in it for the dark shading; bird, as usual, gray and brown. A good way for beginners to paint this set of tiles would be in "camaieu," say in dark blue, the shading being done in the same color with lines or with the stippling brush.

Plate CXCIV. is a design for a plaque. Make the ground blue; leaves, green; branches, brown; cones, brown and gray; head and wings of bird, black, with white markings; body, gray and brown.

Plate CXCVI. is a Persian conventional foliage design, suitable for embroidery.

Plate CXCVII. is a design of "Apple Blossoms," drawn from nature by Mrs. L. D. Shears; it is suitable for a panel, screen, or sofa pillow, and may be executed in oils, water-colors, or Kensington crewels. The colors used in painting are flake white, ivory black, burnt sienna, olive and bronze green, crimson lake, chrome and deep yellow. Corresponding colors may be used in Kensington wool. In embroidery the shading in white is effected by a combination of embroidery silk and wool.

Plate CXCVIII. gives examples of decorative design for industrial art work.

BOOKS RECEIVED.

CLASSIC ARCHITECTURE. By T. ROGER SMITH and JOHN SLATER. New York: Scribner & Welford.
THE GREAT MUSICIANS. SEBASTIAN BACH. By REGINALD LANE POOLE. New York: Scribner & Welford.
BEAUTIFUL HOUSES. By MRS. HAWES. New York: Scribner & Welford.
THE MARQUIS OF CARABAS. By MRS. H. P. SPOFFORD. Boston: Roberts Bros.
PAUL DREIFUSS, HIS HOLIDAY ABROAD. By J. W. ALLEN, JR. Boston: Geo. H. Ellis.
BIRD-BOLTS. By FRANCIS TIFFANY. Boston: Geo. H. Ellis.

BRIC-A-BRAC AT THE HAMILTON SALE.

We give below the description and prices of some of the most important lots disposed of at the sale of the great collection of the Duke of Hamilton, at Christie's, up to the latest advices. The names of the buyers, with the exception of that of Mr. Denison, are those of dealers.

CHINESE PORCELAIN.

Pair of pink vases and covers, enamelled with flowers in brilliant colors, and with flowers and foliage in medallions on white ground. 17in. high.—£420. (Donaldson.)

Pair of vases and covers, enamelled with flowers and ornaments in brilliant colors on green and pink ground, and with birds, foliage and flowers in large medallions on white ground. 4ft. 3in. high.—£986. (Stettiner.)

Pair of oviform vases and covers, black ground, deep ruby borders, enamelled with brilliant colors, each with three large medallions of flowers and landscapes on white ground. 17½in. high.—£420. (Denison.)

Pair of mandarin vases and covers, white ground, slightly raised foliage and flowers, foliage in gold, in large leaf-shaped and smaller medallions, covers surmounted by kyilins, gilt and enamelled in colors. 53in. high.—£1239. (Wareham.)

Pair of celadon-green flat shaped vases, ornaments in slight relief, mounted with handles formed as boys holding festoons of flowers, border with shells and scroll ornaments in ormolu, of the time of Louis XV., on stands of same. 12in. high.—£850. (Denison.)

OLD JAPAN LACQUER.

Oblong chest, black lacquer, raised landscapes in gold, studded with animals, birds, etc., in silver and gold, with a large medallion, similar, in the lid. Formerly property of Napoleon I.—£735. (Whitehead.)

CARVINGS IN AGATE AND JADE.

Pair of globular bottles, pale green Indian jade, inlaid all over with flowers and leaves in lapis lazuli, jade, rubies, and other precious materials, borders of gold, on Louis XVI. stands, formed as three female figures of gilt metal supporting bronze palm trees, on triangular marble pedestals supported by camels on marble plinths. 20in. high.—£1522 10s. (Radley.)

SCULPTURE.

Bust of the Emperor Augustus, antique Egyptian porphyry, with gilt metal ornaments.—£1102 10s. (Joseph.)

DECORATIVE OBJECTS.

Pair of tall oviform vases, of old gros-bleu Sèvres porcelain, mounted with ormolu, bird's head handles, and festoons of flowers and foliage, chased in high relief by Gouthière. 14in. high.—£1680. (Clarke.)

Louis XIV. chandelier, of ormolu, with branches for six lights, chased with scrolls and flowers, and with vase in centre chased with masks.—£420. (Davis.)

Pair of cabinets of ebony and mahogany, front formed of large panel of Japan lacquer, landscape and figures in gold, on black, border of mother-of-pearl, trellis, and flowers, enclosing drawers panelled with slabs of Japan lacquer, mounted with ormolu friezes and ornaments of classic design, painted medallions by Auguste, surmounted by a rose granite slab on high open stand and marble plinths. 2ft. 3in. by 1ft. 6in., 4ft. 11in. high.—£1029. (Denison.)

Louis XIV. pedestal cabinet, by Boule, inlaid with designs in engraved brass and white metal on tortoise shell, mounted with ormolu mouldings, masks, and festoons of foliage, circular medallion of Louis XIV. in front, black marble slab, 2ft. 8in. by 1ft. 8in., 3ft. 6in. high.—£230. (Denison.)

The D'Artois cabinet, a Louis XIV. commode, ebony inlaid with panels, by Boule, of brass and white metal on tortoise shell, mounted with massive handles and ornaments of ormolu, chased with bacchanalian and other masks in high relief, monogram C.A. and arms of France surrounded by boys with garlands of flowers forming the key plates, and steel key with openwork handle, surmounted by a fine slab of malachite. 5ft. 4in. by 2ft. 2in., branded with monogram M.E.—£766 10s. (Denison.)

Oblong table, of antique Egyptian porphyry, unusual size, on stand of ormolu, the legs being terminal winged figures holding cornucopiae, on stand with stretcher, boldly chased with masks and foliage in high relief. 7ft. 4in. by 2ft. 10in., and the companion table.—£1890. (Colnaghi.)

Cabinet with four doors and drawers, on six legs, painted with allegorical figures and trophies in colors on gilt ground, with jasper slab. 4ft. 11in. wide, 3ft. 1in. high.—£777. (Whitehead.)

Louis XVI. clock, by Robin, enamelled dial showing the days of the month and phases of the moon, case of chased ormolu, with figures of boys allegorical of sculpture and architecture, surmounted by a vase, with festoons of foliage.—£661 10s. (Denison.)

Ebony cabinet, inlaid with large slab of Florentine pietre dure mosaic of a vase of flowers with fourteen smaller slabs above, with fruit and flowers, small glazed cupboard at the sides, mounted with ormolu. 6ft. high.—£409 10s. (Litchfield.)

Louis XVI. upright secretaire, panels of pollard wood and ebony borders, door and frieze covered with drawings of figures, flowers and lace, mounted with ormolu, open work gallery, centre cupboard inside painted with large portrait, numerous drawers with pastoral subjects in borders painted to imitate lace. Formerly the property of Mme. Du Barry. 5ft. 4in. high by 2ft. 7in. wide. Stamped P. H. Pasquier.—£430 10s. (Attenborough.)

Louis XVI. upright secretaire. Signed, Riesener fe. 1790. Branded with cypher of Marie Antoinette and Garde Meuble de la Reine on back. 4ft. 9in. high by 3ft. 6in. wide.—£4620. (Boore.)

Commode, ensuite. Signed, Riesener fe. 1791.—£4305. (Stettiner.)

Oblong writing table, ensuite. Stamped J. Riesener, branded underneath with cypher of Marie Antoinette and Garde Meuble de la Reine. The last three specimens were executed for Queen Marie Antoinette.—£6300. (Wertheimer.)